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HINTS AND NOTIONS.

Colonial Woodwork. The *Sanitary Engineer*, in reply to an architect's inquiry, how to obtain the ivory finish used so much for producing the Colonial wood work effect, says that from five to seven coats of oil paint are applied. With the last two Japan varnish and ivory white are mixed, so as to give the polish. Each coat of paint is rubbed down before the next is applied. With the last two coats, pumice stone is used for rubbing down. With cherry wood, five coats will do; with pine, seven are needed to get the same finish.

Ornamenting Backs of Fern Cases. Fern cases may be improved in appearance, where the view from a window interferes with the exhibit, by painting on the back glass, which should be ground, fruit and flower subjects, birds, fern leaves, etc. If the fern case shows rock work or other picturesque arrangement, a landscape scene according with it may be painted, and will have the effect of apparently enlarging the case.

A Child's Bedstead. To make a child's bedstead purchase one of the ordinary little iron bedsteads and go over it with gold paint to imitate brass. Then make a framework for the top of the bedstead of slat work, and cover with dainty white lace and muslin over pink or blue chambray, which is better than silk, as it will bear frequent washing. Loop the draperies each side with pink or blue ribbons.

Art Tiles. Some of the designs in art tiles are formed by pressing into the surface, while in a plastic state, actual stalks, leaves and flowers, reliefs being taken from the impressions, either the intaglio or an embossed design supplying a pattern for the dies. Intaglio tiles may have the incised lines filled with enameled colors corresponding in hue, if desired, to the objects impressed.

Whitewash. When using the ordinary old fashioned whitewash of slacked lime add a small quantity of liquid blueing. It will give it a pearly white tint.

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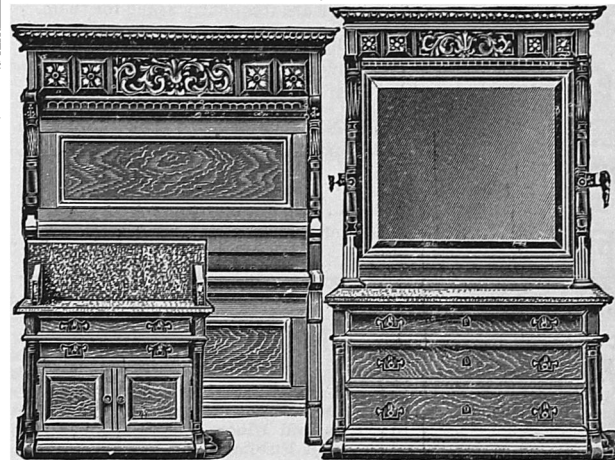
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NOTICE TO ARTISTS AND SCULPTORS.

The Trustees of the James Lick Trust hereby invite designs on paper, for the construction of the groups of Historical Statues to be erected in the space set apart in front of the City Hall of San Francisco, California, and in accordance with Thirteenth Trust in James Lick's Deed of Trust, to wit:

XIII. "And in further trust to erect under the supervision of the said parties of the second part and their successors at the City Hall in the City and County of San Francisco, a group of Bronze Statuary, well worth one hundred thousand dollars (\$100,000), which shall represent, by appropriate designs and figures, the history of California. First, from the early settlement of the Missions to the acquisition of California by the United States; second, from the acquisition by the United States to the time when Agriculture became the leading interest of the State; Third, from the last named period to the first day of January, one thousand eight hundred and seventy-four (1874)."

The space set apart for the location of the Monumental Group being ample, it is desired that the value appropriated shall be represented adequately in groups of statues sufficiently massive to combine the greatest effect with historical accuracy and artistic workmanship in detail throughout.

That all the plans to be submitted shall be made on a scale of not less than three-quarters of an inch, and not more than one inch to a foot, and from the various designs which may be submitted, three will be selected by the Trustees for consideration and further modifications to be made, if found desirable.

The artists submitting these three designs selected, will be invited to submit models and full details for competition. The artist, whose plans and models are finally selected from these three, will be entitled to enter into a contract, containing proper covenants and agreements, for the construction of the work, with said Trustees, and the remaining two, whose designs are not accepted, will receive five hundred dollars (\$500) each.

Prominence to be given to bronze in composition of Statues, as required by the terms of the said Thirteenth Trust. Preference, so far as practicable, to be given to materials obtained in California. Sketches to be all submitted on or before the fifteenth day of September, 1887.

The expenses of advertising and other incidental expenses, and the sum of one thousand dollars for the purpose above mentioned, will be reserved from the said sum of one hundred thousand dollars.

The Trustees reserve the right to reject any or all sketches and designs submitted.

Information can be obtained at this office, or at the Lick Trust, San Francisco, California.

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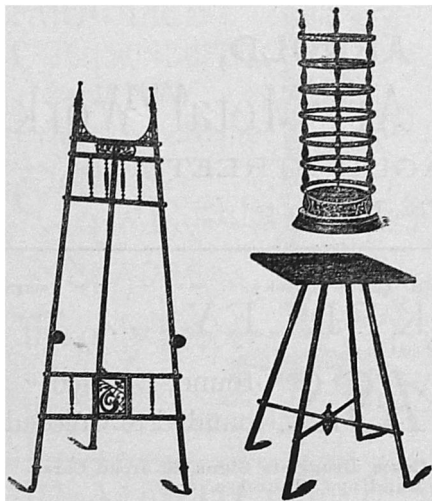
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Gilding Leather. The leather is to be covered with gold size and leaf gold or gold powder put on. The mode practised for hangings for rooms, screens, etc., is not properly gilding but lacquering, being done by means of leaf silver, colored with a yellow varnish. This not only admits of a great variety of designs in embossed work, resembling either gilding or silver, but also of the addition of paintings of almost every sort. The silver is furnished before the varnish is put on. The varnish is made of four and a half pounds of resin, the same quantity of common resin, two and a half pounds of gum sandarach, and two pounds of aloes, bruised and melted in an earthen pot over a flameless fire of charcoal. When melted and mixed seven pounds of linseed oil are to be added, and when sufficiently boiled, half an ounce of litharge or half an ounce of red lead. If some be taken up in a silver spoon and prove of the consistence of thick syrup, and when dry glues the fingers together, and has a shining appearance, it is sufficiently boiled. If the yellow is not sufficiently strong add more aloes.

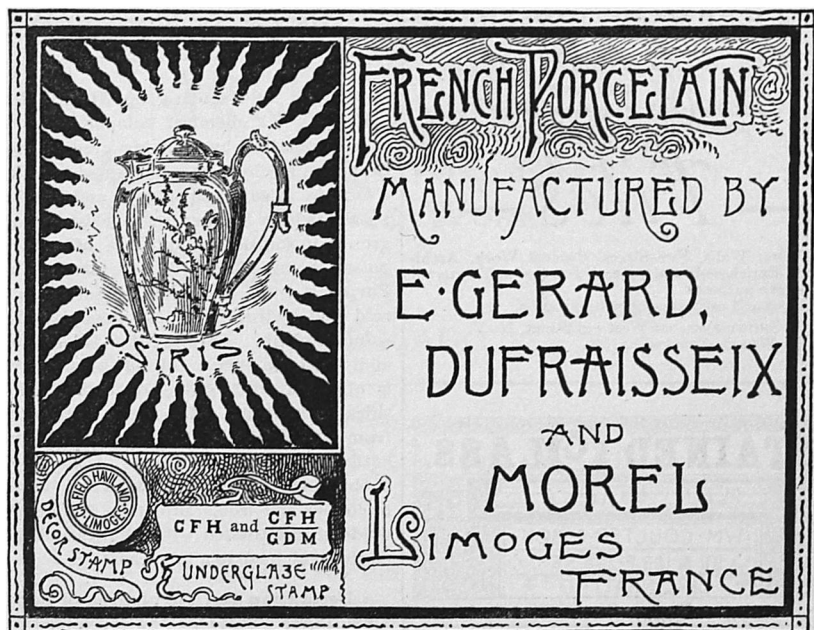
Styles of Decoration. In the past there have been distinct schools of art, conventional, realistic and ideal, which are now merging into one another, for true art cannot exist which does not combine the three. Natural decoration is conformity to the organic laws of growth; idealistic to the control of some governing idea; geometrical, distribution of space and balance of composition; conventional, a central unity of motive developing into erratic variety.

Discoloration of Marble Mantels. It is always vexatious to find a fine marble mantel discolored. A quantity of the strongest soap lees, with quick lime, mixed to the consistence of milk, should be laid on the stone for twenty-four hours, and cleaned off afterwards with soap and water. Then rub the surface with fine putty powder and olive oil.

Mural Tablets. The designs of many of the sculptured mural tablets which abound in old English and Continental churches and cathedrals, if carried out in carved wood or compo would form admirable overdoors for large, imposing apartments, not resting on the lintel but erected separately, so as to appear to be embedded in the wall above.

Positive Colors and their Complementaries. A positive color should never be conjoined to its complementary, as otherwise its nearest edge will appear to be deprived of all the colored rays it has in common with the other. A color not allied to either in composition should intervene, if only a narrow band.

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a mixture of sulphate of iron and sulphate of
potash, whilst another red consists of sienna
ground in solution of sulphate of potash, the
potash being afterwards separated by water. Purple
is from pure gold dissolved in nitric
acid and hydrochloric acid precipitated by a
solution of tin. Carmine tint is obtained by
adding to the purple chloride of silver. Blue
is obtained from oxide of cobalt, minium,
silica and nitrate of potash. Yellow comes
from mixing ochre with chloride of silver or
antimonite of lead and oxide of zinc. Green
is obtained from minium, silica and the oxides
of copper and iron. Brown is frequently the
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palace at Kyoto can only boast extreme sim-
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ior galleries and the wooden screens dividing
the verandahs. Outside a central garden dotted
with quaint paths of stepping stones, and stone
lanterns, and thickly set with dwarf trees and
shrubs will be one entered by a picturesque
gate, designed to suggest natural landscape,
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the other, impart a certain subtlety or tender-
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Round Windows. Several architects have taken to introducing round windows for first floor rooms, leaving windows on other tiers of the ordinary size; this for seaside dwellings. We cannot satisfy ourselves that they are right architecturally or artistically. These windows remind one of burrowing animals; within the rooms they too strongly emphasize a feature which in itself is of no significance, besides such windows offer no facilities for graceful draping. A weariness of set forms does not always lead to commendable originality.

Marble Mosaics. The great variety of hues in marble has in all times supplied grand sources of decoration in so blending them in mosaic form as to increase the beauty of constructive designs. This form of decoration is particularly gaining ground in mantels, in the representation of flowers, birds, insects and other suitable ornaments, such as leaf or star pattern and such like conventional forms.

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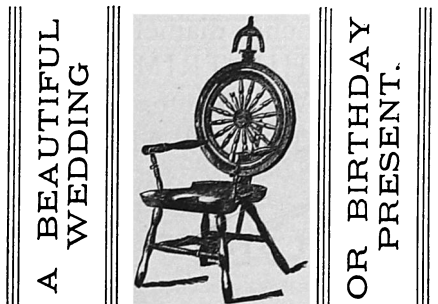


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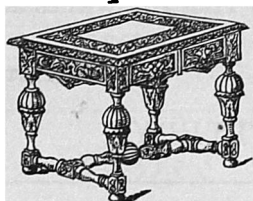
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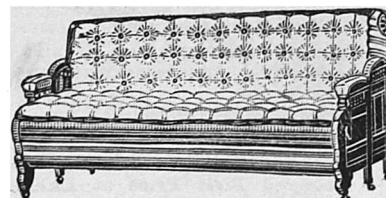
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